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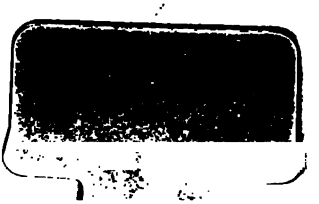
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THE

OXFORD

NEWDIGATE PRIZE POEMS

ILLUSTRATED.



INTERIOR OF THE THEATRE OXFORD

ILLUSTRATIONS,

HISTORICAL AND DESCRIPTIVE,

OF THE

OXFORD

NEWDIGATE PRIZE POEMS.

WITH

ENGRAVINGS.

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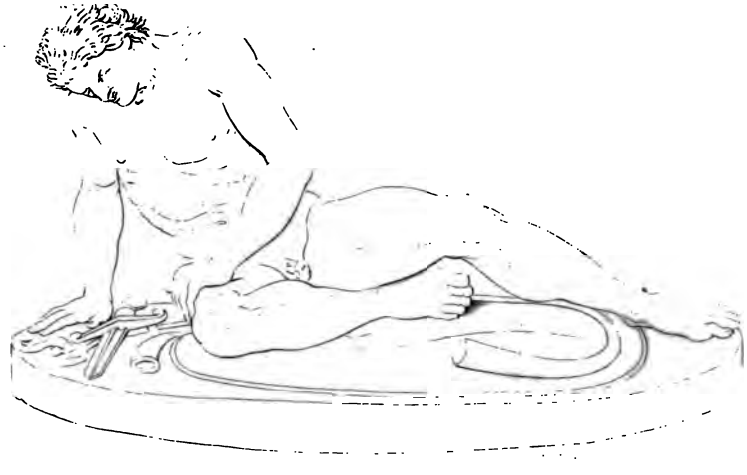
THIS humble offering to the Public attempts to illustrate by plates, and by a few notes, (*which may probably afford aid at least to readers not of the University,*) the elegant compositions which have in successive years obtained the Prizes awarded according to the will of SIR R. NEWDIGATE. The substance of the notes is chiefly drawn from Chandler's Travels, Stuart's Athens, Mr. Burton's valuable work on Rome, and Pliny's Account of Ancient Sculptors. To Mr. Cockerell, the ingenious arranger of the group of Niobe, as well as to Mr. Burton, and to Mr. Laurent, author of Travels in Italy and Greece, the grateful acknowledg-

ments of the Publisher are particularly due, for occasional aid and encouragement. As assistance has been rather given, for the most part, in the form of hints, than of detailed communication, and as the revision of the press has been principally undertaken by the Publisher during intervals of business, he must be held responsible for any errors discoverable in the notes, which it is hoped, however, will neither be found numerous nor glaring.

It may be right to add, for the information of those who are not acquainted with Oxford, that the will of SIR R. NEWDIGATE limits the annual Prize to the best copy of verses, not to exceed fifty in number, on some subject of ancient art, and requires that they be publicly recited during the Encœnia in the Theatre, the splendid scene of the highest Academic solemnities.

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DYING GLADIATOR

THE STATUE

OF THE

DYING GLADIATOR.

ON this undoubtedly one of the most admirable of the ancient Statues, the following account is given in the Musée Napoleon.

The various names this Statue has received from persons endeavouring to prove it a Mirmillo, a Greek herald, a Dying Gladiator, would perhaps leave to the mania of vague interpretations the means of seeking in this monument the Gaul, whose defeat gained Manlius the glorious cognomen of Torquatus, had not M. Mongez, in the second volume of the *Memoires de l'Institut*. irre-

he is, seems on the very point of death. He is naked, with a cord clasped round his neck: he lies on a shield, upon which there is also something like a horn, with a string to suspend it: the horn is represented as broken: his sword is on the ground, and the sheath and belt by it. The whole appearance of the Statue is contrary to the appearance of its being a gladiator: nor were the Greeks sufficiently addicted to spectacles of that kind, to suggest a dying gladiator as a subject for a sculptor. There is a passage in Pliny [a], where some such statue as this is described. He tells us, that Ctesilas (who was contemporary with Phidias) made the statue of a person who was wounded and is just sinking, in which you could see exactly how much life was remaining in him. Some persons have been caught by these words, and concluded that we have in the

[a] Lib. xxxiv. c. 19.

Capitol a work of Ctesilas. But Pliny is speaking of a bronze statue, so that this cannot be the work described by him, or at least it could be only a copy. The question then remains, what did the sculptor intend to represent? The cord and the horn are the only peculiarities to guide us in our conjectures. Winkelmann[b] thinks that it was intended for a herald: and he certainly brings a remarkable testimony in favour of his opinion, in the inscription over the statue of a man who had been victorious at the Olympic games, and was himself a herald. The words are,

οὔθ' ὑπὸ σαλπίγγων, οὔτ' ἀναδήγματ' ἴχων[c].

The meaning of which is, that he fulfilled his office without either horn or cord. Hesychius gives this explanation of ἀναδήγματα, by calling it ἱμάς περὶ τραχήλους, *a bridle or*

[b] Lib. vi. c. 2. §. 24, &c.

[c] Vid. Poll. Onom. lib. iv. §. 92.



THE PARTHENON.

PARTHENON.

THIS Temple was built during the administration of Pericles; who employed Callicrates and Ictinus as architects, under Phidias, to whom he committed the direction of all works of elegance and magnificence.

It has been celebrated by some of the most eminent writers of antiquity, whose accounts are confirmed and illustrated in the descriptions of those travellers, who saw it almost entire in the seventeenth century. Even in its present state, the spectator, on approaching it, will find himself not a little affected by so solemn an appearance of ruined grandeur.

PARTHENON.

When Sir G. Wheler and Dr. Spon visited Athens, in 1676, this temple was entire; and the former has given the following description of it.

" It is situated about the middle of the citadel, and consists altogether of admirable white marble. The plane is above twice as long as it is broad, (nearly in the proportion of 100 to 225 feet.) It hath an ascent every way of five steps, which seem to be so contrived, to serve as a basis to the portico, which is supported by channelled pillars of the Doric order erected upon them, without any other basis. These pillars are forty-six in number, being eight to the front, and as many behind, and seventeen on each side, counting the four corner ones twice over to be deducted. They are forty-two feet high, and seventeen and a half in circumference. The distance from pillar to pillar is seven feet four inches. This portico beareth up a front, and frieze round about the temple,

charged with historical figures of admirable beauty and work. The figures of the front, which the ancients called the Eagle, appear, though from that height, of the natural bigness; being in entire relievo, and wonderfully well carved. Pausanias saith no more of them, than that they concern the birth of the Goddess Minerva."

"In the year 1687, Athens was besieged by the Venetians, under the command of the Proveditore Morosini and Count Koningsmark; when an unlucky bomb, falling on this structure, reduced it to the state in which we saw it[a]."

"Morosini," says Dr. Chandler, (Travels in Greece, p. 50,) "was ambitious to enrich Venice with the spoils of Athens; and by an attempt to take down the principal group, hastened their ruin. It is to be regretted, that so much admirable sculpture, as is still extant about this fabric, should

[a] Stuart, vol. ii.

be all likely to perish, as it were immaturely, from ignorant contempt and brutal violence." Great part of the pediment and frieze, taken down by Lord Elgin, was for a time exhibited at his house in London, and was finally purchased by Government for the British Museum.

The statue of Minerva, made for this temple by Phidias, was of ivory, twenty-six cubits, or thirty-nine feet high. It was decked with pure gold to the amount of forty-four talents, (above £120,000 sterling.) The wise and liberal republicans, instigated by some demagogue, jealous of his fame, expelled Phidias from the city which he filled with glory. He fled to Elis, where he executed one of the great wonders of the world, the statue of the Olympian Jupiter; and was killed by the people to secure their Jupiter from a rival.

APOLLO BELVEDERE.



APOLLO BELVIDERE

Published by C. Brown, Nichols Square, 1831

APOLLO BELVEDERE.

SO called, from having been placed in the Belvedere of the Vatican at Rome, by Pope Julius II. where it remained for three hundred years, and till Rome was taken by the French in 1797. This celebrated statue was found in the ruins of ancient Antium about the end of the fifteenth century. The artist is not known with any certainty, but he is supposed to have been Agasias of Ephesus. Among all the statues of the ancients (says Spence in his Polymetis) which the moderns have as yet discovered, there are about twenty that might be placed in the first class, each as the chief beauty of its kind. For example, there is nothing in marble equal to the Venus of Medici, for softness and tenderness; as there is nothing so strong and nervous, as

his piercing beams?" and he adds, "that all the ceremonies which were performed to his honour, had a manifest relation to the great source of light which he represented, whence, he concludes, it is in vain to seek for any other divinity than the Sun, which was adored under the name of Apollo." However, though this be in general true, yet it does appear from many passages in ancient authors, that there was some illustrious personage named Apollo, who, after his apotheosis, was taken for the Sun; as Osiris and Orus in Egypt, whose existence cannot be called in question, were, after their death, confounded with the Sun, of which they became the symbols, either from the glory and splendour of their reigns, or from a belief that their souls had taken up their residence in that luminary. Of the four Apollos mentioned by Cicero, it appears that the three last were Greeks and the first an Egyptian; who, according to

Herodotus, was the son of Osiris and Isis, and called Orus. It is easy to trace almost all the Grecian fables and mythologies from Egypt. If the Apollo of the Greeks was said to be the son of Jupiter, it was because Orus the Apollo of the Egyptians had Osiris for his father, whom the Greeks confounded with Jupiter. If the Greek Apollo was reckoned the god of eloquence, music, medicine, and poetry, the reason was that Osiris, who was the symbol of the Sun among the Egyptians, as well as his son Orus, had there taught those liberal arts. If the Greek Apollo was the god and conductor of the Muses, it was because Osiris carried with him in his expedition to the Indies singing women and musicians. This parallel might be carried on still farther; but enough has been said to prove that the true Apollo was that of Egypt. To the other perfections of this divinity the poets have added beauty, grace, and the art of

captivating the ear and the heart, no less by the sweetness of his eloquence, than by the melodious sounds of his lyre. The amours, musical contests, and other adventures related of this god during his residence on earth, are too numerous and too well known to be inserted here.

An incident, however, not to be omitted in the history of Apollo, is his defeat of the serpent Python. The waters of Deucalion's deluge, says Ovid, which had overflowed the earth, left a slime, from whence sprang innumerable monsters; and among others the serpent Python, which made havoc in the country round about Parnassus. Apollo, armed with his darts, put him to death; which, physically explained, implies, that the heat of the sun having dissipated the noxious steams, these monsters soon disappeared: or if this fable be referred to history, the serpent was a robber, who haunting the country about Delphos,

and very much infesting those who came thither to sacrifice, a prince, who bore the name of Apollo, or one of the priests of that god, put him to death. This event gave rise to the institution of the Pythian games, so frequently mentioned in the Grecian history; and it was from the legend of Apollo's victory over the Python that the god himself acquired the name of Pythius, and his priestess that of Pythia. The city of Delphos, where the famous oracles were so long delivered, was frequently styled Pytho.

Apollo was more generally revered in the Pagan world than any other deity; having, in almost every region of it, temples, oracles, and festivals, as innumerable as his attributes.

A variety of opinions has been expressed as to the character in which Agasias meant to represent Apollo. Spence[a] conceived

[a] Polymetis, Dial. viii. p. 87.

PANTHEON.



The PANTHEON

PANTHEON.

THE Pantheon is now known by the name of S. Maria ad Martyres, and more commonly La Rotonda, having been dedicated to the Virgin by Pope Boniface IV. who received it from the Emperor Phocas, A. D. 607: and as he removed to this place the remains of saints and martyrs from the different cemeteries, enough to fill twenty-eight waggons, it received the additional title of *ad Martyres*. It was erected by Agrippa, twenty-six years before Christ, in memory of Augustus' victory over

VIII. to form the four pillars round the grand altar in St. Peter's.

There is supposed to have been a bas-relief in the pediment, and, from the appearance of nails to fasten it, it was probably of bronze. The ascent to the portico was formerly by seven steps, but now only by two. These are of stone, but they are said formerly to have been of brass. L. Fauno, who wrote in 1548, says, that in his time the entrance was by a descent of many steps; which was owing to the accumulation of soil from the ruin of neighbouring buildings. It was Alexander VII. who cleared this away, and made the entrance as it is at present.

The bronze doors, which lead into the church, are of considerable antiquity. It is asserted by Ficoroni[a], that the original doors were amongst the spoil carried off by Gen-

[a] Lib. i. c. 20.

geric, and shipwrecked in the Mediterranean. He is followed in this story by other writers: but no authority has been produced, and Procopius, who mentions the pillage committed by Genseric, does not say a word about the doors of the Pantheon. At the upper part of the present doors we may observe a kind of grating, which was probably intended to let in light. L. Fauno partly confirms the assertion of Ficoroni, by remarking, that the doors evidently did not belong originally to this temple; but came from some other building. He says, that they do not fit the aperture, and that in order to remedy this defect some other ancient ornaments have been annexed. The floor is so much raised, as to hide all the pedestals of the columns in the inside.

Of the original decorations of the interior, we learn something from Pliny. He tells us [b],

[b] Lib. xxxiv. c. 3.

"There are some Syracusan capitals of "columns in the Pantheon, placed there "by M. Agrippa." And again[c], "Diogenes "of Athens ornamented the Pantheon of "Agrippa. The Caryatides pass for some "of the finest works known, on account of "the statues at the top; but these from "their height are less celebrated." When the building was repaired after the fire, great changes took place in the interior. The bronze capitals were perhaps destroyed. The Caryatides also seem to have been removed, which stood in the present attic. The cornice over the lower pillars is scarcely wide enough to have supported them, but this may have been another of the changes made, when the Caryatides were removed. Pilasters were then placed in the attic, and these have very strangely been taken away not many years ago.

[c] Lib. xxxvi. c. 5.

Ficoroni states, that these Caryatides were figures emblematical of the provinces conquered by the Romans. Winkelmann thinks, that one of them may still be seen. It is at Naples, having been removed thither from the Farnese Palace at Rome. It is the upper half of the figure of a man, apparently a Persian, naked and without arms, upon whose head is a kind of basket, which seems to be surrounded with the leaves of the Acanthus. It was from accidentally seeing a basket encircled in this manner, that Callimachus first took his idea of the Corinthian capital[d]. This mutilated figure with the basket is ten palms and a half high, and the height of the attic is nineteen; so that the proportions will agree very well. As the figure at Naples is that of a man, we should properly call it a *Telamo* or *Atlas:* for such, Vitruvius

[d] Vitruv. lib. iv. c. 1.



NIOBE.



The Statues composing the Group of NIOBE arranged according to Mr Cockerell's restoration
Engraved by Fisher — Turnerelli & Bacon sculpsit

NIOBE.

THE following observations are translated from a Letter, elegantly written in the Italian language, by C. R. Cockerell, Esq. and addressed by him to the Caviliero Bartoldy, who, as he says, threw out the first idea of that arrangement which has been so judiciously effected by Mr. Cockerell. The Letter is addressed as follows. *All' Amico,* IL CAV. BARTOLDY, *che ha suggerito la prima idea di questo soggetto. L'Autore* C. R. COCKERELL *Arch. Inglese D. D.* 1816.

The very celebrated statues, representing the fable of Niobe, have at all times been regarded as the most precious model of

ancient art preserved to our days: yet they have never been illustrated in such manner, as may give a satisfactory idea of their relative situation, and the group which they certainly once formed.

Montfaucon, vol. i. p. 107. gives a plate, engraved by Perrier, representing these statues according to the order in which they were placed when at the Villa Medici in Rome. They were there arranged in a circle around the mother. But besides that this arrangement is a mere conjecture, without the authority of ancient writers, and without example in other antique groups, an examination of the separate statues, and of their attitudes in general[a], will prove that they were destined only to be seen from one point, while the above-mentioned

[a] It is a remarkable thing, that these statues are all so formed as to stand in a right line: this may be observed when looking at them from one extremity to the other of the hall where they are now placed.

situation[b] rendered them visible on each side.

[b] No. 1. [*Referring to the plate.*] This statue was only intended for this position, since the right leg is not visible in the front view, but only the rock to which it is fastened. Moreover the breast is without relief, and ill executed. No. 2. The left leg is entirely concealed by the stone in the back view; and the drapery pendent to the arm is without the least finish; which proves clearly it ought only to be seen from that point.

No. 3. This statue is unfinished in the back part, which is of a bad design, without relief or execution.

The statues 4, 5, 6, 7, 8, 9, although complete, are not so finished in the back parts as that which we have represented. When an artist executes his works with such beauty of design, it is difficult for him to avoid finishing in some measure even the least important parts. In the Temples of Minerva, and Zeus Panhellenius in Ægina, there is seen no distinction in any object, with regard to the execution; and if they had not been found almost in their original situation, one would hardly ever have thought they could have belonged to such a group.

No. 10. In this view, the outlines on the side of the body which lies on the ground are very deep to distinguish the body from the ground itself; the hair and

NIOBE.

The custom of the Greeks to adorn the frontispieces of their temples with groups of statues is sufficiently proved, by the remains of the Temple of Minerva, at Athens, and the discovery of those of Zeus Panhellenius, in Ægina; besides several others, in which may be observed marks of similar ornaments, as in the Temple of Theseus. Pausanias, lib. v. c. 10. describes minutely the frontispiece of the Temple of Jupiter, in Olympia; Diodorus Siculus, lib. xiii. that of Jupiter Olympicus, in Agrigentum: many other examples might be adduced.

The relative dimensions of these statues; the progressive diminution of their heights,

the right ear are accurately finished, whereas the opposite side is but sketched.

No. 11. This statue is not finished in the back part, and the trunk of a tree conceals the right leg.

No. 12, 13. are still less finished in the back part.

No. 14. In this figure the front view is evidently the only one to be observed, since the thigh of the left leg is wanting.

(as is observed in the examples quoted above;) the attitudes by which they are singularly adapted for such a situation; together with their general inclination towards the middle point; moreover, the unity of composition that results from such a collocation; all seem to confirm the conjecture that they were placed in the frontispiece of some temple. The passages of Pliny, although a writer ignorant of the terms of art, are by no means contrary to what has been just observed; but it is not necessary to adduce all this as a proof, since these statues might have been situated at Rome quite in a different manner from that in which they were arranged in Greece in the place whence they were originally taken[c]. Pliny tells us, lib. xxxvi. c. 5. that C. Sosius, quæstor in Syria, brought to Rome from

[c] Par hæsitatio est in Templo Apollinis Sosiani Nioben cum liberis morientem Scopas an Praxiteles fecerit.

NIOBE.

Niobe forms one uninterrupted picture. The combination of so many different expressions, presenting all one and the same feeling, produces a great and extraordinary effect, displays all the story at one view, and impresses on the spectator's mind the idea of the offended deities, supposed to be in the act of hurling from on high their fatal shafts. The laws of elegance and beauty of composition are well observed. Six figures on either side are symmetrically arranged, and at the same time present a variety of attitude and expression, that produces an admirable contrast: the age, sex, action, naked and covered parts, are in beautiful opposition to each other. The tympanum is thereby nobly enriched, and the space equally divided among the figures. The void produced by the fall of the son next to the mother is perhaps one of the beauties that make the greatest impression in the composition. The angles of the

frontispiece might have been filled with objects allusive to the story. The Greeks often placed river gods in such situations; but these are objects separate and distinct from the principal composition, and only destined to occupy the remaining space, and enrich it by the general effect.

The catalogue of the Florentine Gallery thus notices these statues, to which a separate apartment is dedicated, called the Sala, or Stanza di Niobe.

No goddess could display in a more noble manner the painful feeling that rends the heart of this hapless woman: in that respect she deserves to be preferred even to the celebrated Laocoon. According to Ovid and Apollodorus, Niobe was the daughter of Tantalus and wife to Amphion. Being the mother of so many beautiful children, she boasted of her happiness, and despised her sister Latona, who had only two: she even

proceeded so far as to make it a subject of reproach to her sister. Latona avenged herself by the hands of her children; Apollo slew the sons, and Diana the daughters. After this tragedy, Niobe was, according to Homer, metamorphosed into a stone.

These statues are among the most highly valued relics of antiquity. Casts and models have often been taken from the finest heads, and it is well known that Guido made them an object of constant study. Winkelmann is lavish in their praise; "The daughters of Niobe," says he, "against whom Diana has levelled her deadly shafts, exhibit that ineffable anxiety, that state of benumbed sense, when the presence of inevitable death bereaves the soul even of the power to think: Niobe and her daughters will ever be monuments of the truly beautiful." *Hist. de l'Art.* t. ii. p. 201. They must be considered as incontestable monuments of the high style, that is to say,

of the age immediately preceding that of Praxiteles.

Falconet (t. iv. p. 387.) examines whether this group is that which Pliny speaks of, and whether the sculptor can be Scopas or Praxiteles: he owns that the noble style in which it is executed deserves admiration, but he does not consider the drapery as particularly fine, differing thereby in opinion with Winkelmann. *Mon. Oned.* t. i. He makes some critical strictures on the hand and arm, with which the mother holds her daughter; but the hand is modern, as well as the foot of the girl which is in her lap. Fabbroni has given plates of them in a Dissertation which he published on this subject. *Galerie impériale et royale de Florence*, 118, 119.

TEMPLE OF THESEUS.



TEMPLE OF THESEUS.

TEMPLE OF THESEUS.

THIS Temple, one of the noblest remains of the ancient magnificence of Athens, and at present the most entire, was built in honour of Theseus. On what occasion Theseus was thus honoured is mentioned by Plutarch, who, after recounting his heroic deeds, and the ingratitude of the factious Athenians towards him, with his banishment and death, says, "In aftertimes, "several motives concurring, the Athenians "honoured him as a hero. Many of those "who fought against the Medes at Mara-"thon imagined they saw his apparition in "complete armour, rushing before them on "the enemy. After the conclusion of the "Median war, Phædon being Archon, the "Athenians consulting the oracle, the Py-

" thian priestess answered, that they should " bring back the bones of Theseus, deposit " them honourably in their city, and with " a religious observance keep them there." This was accomplished when Cymon the son of Miltiades had conquered Scyros; there, after a diligent search, he discovered the venerable remains of the hero, of superior stature, with the brazen point of a spear, and a sword lying by him, and having embarked them on board his ship, he carried them to Athens, where they were received by the citizens with splendid processions and sacrifices. His remains were deposited in the middle of the city, near the Gymnasium. Festivals were also instituted, and games celebrated, in honour of the event; and it is generally supposed that on this occasion happened the famous contest between Æschylus and Sophocles, two competitors for dramatic glory, who since that time, if we except Euripides, have

hardly either of them had a rival: the victory was adjudged to Sophocles; and his high-spirited antagonist, unable to support the disgrace, or submit to the decision of his judges, left the country, and passed into Sicily a voluntary exile[a].

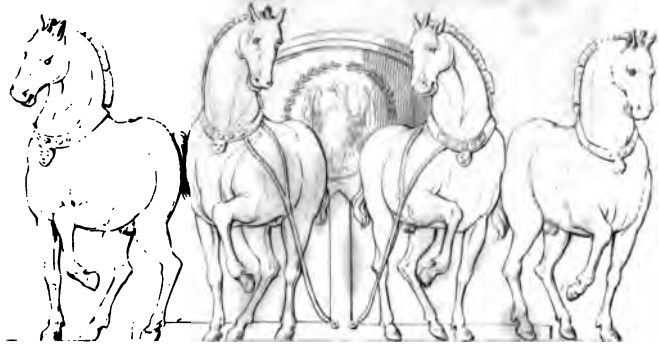
This Temple is built of Pentelic marble. The principal front faces the east, the pediment of which appears to have been adorned, like those of the Parthenon, with figures of entire relief, fixed in their places by cramps of metal; for on the face of this pediment remain many holes in which the ends of cramps have been inserted, though the figures they supported are all of them

[a] This was transacted, it is said by Plutarch, in the year that Aphepsion was Archon, which the best authorities place in the fourth year of the seventy-seventh Olympiad, 467 before Christ; that is, exactly forty years before the death of Pericles, or precisely at the time when he began to acquire popularity and power in Athens; so that this temple may be well accounted a work of the age of Pericles.

that part of it is now called Lecon-oros and Kynegos. The sharp pointed conical hill near the Temple is Anchesmus. On the left is a mountainous tract, rising to no great height, nearly in the middle of the Messogeia, or plain that surrounds Athens; it is now called Turco-bouno, and was, perhaps, the Brilessus of the ancients. At the foot of this towards the north, the river Cephissus runs through a very pleasant village, called Patissa; this was formerly, according to the tradition of the country, the situation of the ancient academy: the two distant cypress trees, which are seen between the poles of the kaly'be, grow in this village, and mark its situation. On the left is part of mount Parnes, now called Chasba, near the eastern extremity of which is Chorio Eledio, anciently Decelia.

THE

HORSES OF LYSIPPUS.



Published by R. Pearson 57 Maiden Lane

The Horses of Lysippus.

THE

HORSES OF LYSIPPUS.

IT appears nearly certain, that these monuments of ancient skill were not the work of the Grecian artist, whose name is commonly associated with them. His performances are said indeed to have been chiefly in bronze, but they were for that reason, as experience has abundantly shewn, more exposed to destruction. Winkelman says, that it is most probable that not one authentic specimen of the labours of Lysippus has come down to our times. Amongst the different opinions which have been given on this subject, that of the Cavaliero Leopoldo Cicognara appears to be, that they were cast

at Rome during the reign of the Emperor Nero, about the middle of the first century after the Christian era.

The learned Schlegel, in a Letter published in the Bibliotheca Italiana, vol. vi. for the month of June 1816, states his opinion to be, that they were cast about the epoch which has been generally assigned to them, (B. C. 325.) and he attributes them to Lysippus, or at all events to some artist cotemporary with Alexander the Great, or his immediate successors.

The Cavaliero Mustoxedi differs from the opinions which have been stated above, and thinks that the Horses in question are the same which are said to have been brought from the island of Chios, in the early part of the fifth century, by the command of the Emperor Theodosius the younger, and placed according to his directions over the barriers of the Hippodrome at Constantinople. The cotemporary historians who speak of this event, however, say

nothing of any chariot being connected or conveyed with them, whereas the collars on the Venetian horses seem to imply that they were intended to have been attached to a car.

The Count Girolamo Antonio Dandolo seems disposed to assent to the first of these opinions, as far as the statement goes, that the Horses were originally cast at Rome during the reign of the Emperor Nero; but he differs from the Count Cicognara, who supposes that the art of casting in metal at that period was on the decline. He thinks, on the contrary, that it was in a most flourishing state, and that the failures visible in some parts of the bodies of the Horses may be attributed to accidental causes, because the accuracy of the cast of the legs and heads has never been found liable to the slightest criticism. He concludes therefore, that these celebrated Horses which now ornament the central part of the

to which city they were removed after the treaty of Campo Formio in 1797, whatever may be said of the triumphal arch on which they stood; and it may be observed, that this was not the only instance in which the French gave a lesson to the Italians upon the subject of placing to advantage the treasures which their country contains. The last movement which they underwent was in 1815, when they were transferred from Paris to Venice, there perhaps to await a favourable opportunity for conveying them to Vienna.

The Horses are represented in the Engraving as they stood on the Triumphal Arch at Paris.

THE

FARNESE HERCULES.



Farnese Hercules.

THE

FARNESE HERCULES.

THE sculptor of the celebrated Farnese Hercules was Glycon, an Athenian. In this statue the Hero is represented as resting in the midst of his labours. The statuary exhibits him with his veins swollen, and muscles enlarged by extraordinary exertion. He appears as if warm, and taking breath after his conflict in the gardens of the Hesperides, the fruit of which he holds in his hand. Glycon shews himself not less a poet than Apollonius, by rising above the ordinary forms of manhood, in the expression of the muscles, which appear like hillocks

pressed together; it being the aim of the artist to express an energetic elasticity of fibres by contracting the muscles, and giving them a circular tension. It is in this light that the figure must be considered, or the poetic genius of the master will be censured as extravagant, and the ideal strength of the work as wildly enormous. The proportions of the head of Hercules to his neck, present us with the form of an invincible bull, as an indication of vigour and strength surpassing the human; these parts in an ordinary man being reciprocally larger and less. Of Glycon antiquity hath handed down no information: and the Abbé Dubos was mistaken when he asserted, that Pliny had spoken of the Hercules Farnese. For from the inscription nothing farther can be inferred, than that this his *chef-d'œuvre* was not anterior to that of Apollonius, since the form of the *omega* in the inscription is exactly the same. A figure exactly re-

sembling this may be seen on a coin of Commodus, which from the inscription appears to have been struck at Nice. Addison argues from this circumstance, that the statue itself was not older than the time of Commodus: but we know from history[a], that statues were erected to that emperor under the form of Hercules, and his coins may have been struck with this figure upon them for the same reason. Hercules was the son of Jupiter and Alcmena, wife of Amphitryon, king of Thebes, and is said to have been born in that city about 1280 years before the Christian æra. Ancient authors make mention of many heroes of this name. Varro reckons forty-three; Diodorus Siculus, who speaks but of three, declares him of Egypt to be the eldest, and owns that a similitude of name and inclinations was the reason why the acts of the others have been ascribed

[a] Æl. Lamprid. 9.

ment of Nessus the Centaur, as a remedy to recover his affections; this garment however having been pierced with an arrow dipped in the blood of the Lernean Hydra, whilst worn by Nessus, contracted a poison from his blood incurable by art. No sooner therefore was it put on by Hercules, than he was seized with a delirious fever, attended with most excruciating torments. Unable to support his pains, he retired to Mount Œta, where raising a pile, and setting it on fire, he threw himself upon it, and was consumed in the flames, after having killed in his frenzy Lycus, his friend. Thus perished this great hero of antiquity, the terror of oppressors, the friend of liberty and mankind, for whose happiness, as Tully observes, he braved the greatest of dangers, and surmounted the most arduous toils, going through the whole earth with no other design but to establish peace, justice, concord, and freedom.

COLOSSEUM.

COLOSSEUM.

AMONGST the antiquities of Rome, the Colosseum certainly may be considered as the principal. It is said by Pomponius Lætus to have obtained its name from a colossal statue of Nero, sixty feet high, which was placed here by Adrian, and dedicated to the sun. But the Roman antiquaries tell us, that it is derived from the immense size of the building, which is confirmed by Maffei in his *Verona Illustrata*, in which he states, that the amphitheatre of Capua is called Colossus; and here the epithet must certainly have been given from the size of the edifice. It was also called the Flavian Amphitheatre, in memory of Flavius Ves-

pasian, who commenced it A. D. 72. It was four years in building, and was completed by his son Titus, who had five thousand wild beasts killed at the dedication of it[a], and exhibited games for nearly one hundred days. Desgodetz says, that fifteen thousand men were employed for ten years, and then there was all the sculpture to finish. They erected it as a triumphal commemoration of their success in the Jewish war: and Venuti conjectures[b] that the architect's name was Gaudentius, who, it is said, was put to death for being a Christian.

The amphitheatre is, as usual, elliptical. The wall which surrounds the whole consisted of three rows of arches, one above the other, with half pillars between each arch: still higher than this was a fourth row of pilasters, with forty windows, but without

[a] Eutropius, in Tito.

[b] Vol. i. p. 39. Evelyn says, that it was built by thirty thousand captive Jews. *Memoirs.*

arches. The Doric, Ionic, and Corinthian orders were successively employed in the three first rows; and the pilasters of the fourth or upper row are also Corinthian. Within this outer wall were two other concentric ones, which did not rise so high as the former. This may be called the framework of the building; and the three walls together formed a double row of porticos running round the whole, which communicated with each other, and received light from the outside.

The entrances were by eighty arches in the outer wall, which opened into the first portico; from thence the people might pass by as many arches into the second, where they found at intervals staircases leading to the seats. Besides these staircases, there were twenty other ascents to the upper seats immediately from the outer wall, where there are traces of a staircase at every fourth arch. So that the immense

crowds which frequented this amphitheatre could enter and depart in a short time, and with little confusion. The arches were all numbered on the outside from one to eighty; but as more than half of this outer wall is now entirely gone, the numbers can only be seen from twenty-three to fifty-four. Between thirty-eight and thirty-nine is an arch a little wider than the rest, without a number, and with no cornice over it, which is supposed to have served as the private entrance from the palace of Titus on the Esquiline hill. This arch is about fourteen feet eight inches wide, and it may be presumed, that there were four such in the whole circuit of the building.

Not a single step is now remaining of all the seats of stone, which rose in regular succession from the Arena. The seats only went as high as the top of the second story. Above this were staircases leading to a gallery in the fourth story, where the lower orders of people

stood. It is certain, from the remains of the staircases, that many spectators were accommodated here; and above them was an apparatus for covering the amphitheatre in case of rain, as to the nature of which the learned do not seem to be agreed.

The circumference of this building measures one thousand seven hundred and forty-one feet; the whole length six hundred and nineteen; the whole width five hundred and thirteen. The length of the Arena is three hundred feet; the width of it one hundred and ninety. The height of the outer wall, now that the soil has been cleared away, which had risen twelve or thirteen feet, is stated at one hundred and seventy-nine feet. The wall, which surrounded the Arena sufficiently high to prevent the wild beasts from leaping over it, is still nearly entire. On the top of this wall was a balustrade, called Podium. The row of seats nearest to the Podium was occupied by the first men of the senate, the

consuls, prætors, &c. and what seems more extraordinary, the vestal virgins had particular places allotted to them, opposite to the tribunal of the prætor. According to P. Victor, eighty-seven thousand persons could be accommodated in the seats; and it seems probable, that twenty thousand more could have found places above; but Maffei, who surveyed it, states, that he found room on the open seats for no more than thirty-four thousand [c]. If we compare the present appearance of the building with what it must have been formerly, it will be seen, that nearly two-thirds of the stone which composed it are actually gone. It is said to have suffered by earthquakes; and for a long while it served as a vast stone quarry, out of

[c] This seems an almost incredible number; but it is perhaps still more extraordinary, that one hundred thousand persons should have been found so frequently to fill it, when the spectacles exhibited were a constant repetition of the same thing, and attended with the most disgusting barbarities.

which modern Rome was ornamented. The Pallazzo Farnese, (which was built by Paul III.) that of Venice, and the Cancelleria, as well as the Porto di Ripetta, are known to have been built from it. Even the iron, which united one block of stone to another, has been pillaged, as may be seen by the holes made in them for that purpose. But in spite of all this ill-usage, it is still perhaps the most wonderful monument remaining of Roman magnificence: it seems scarcely to be the ruin of one building only; and its majestic fragments are even magnified by the desolation and solitude which now prevail round it. The pillage is at present stopped, and more particularly by a cross being erected in the middle of the Arena, which holds out for every kiss an indulgence of two hundred days. There are also fourteen stations[d] placed round it,

[d] In Catholic countries, the different events which happened to our Saviour as he was going to the cross

so that it is in fact consecrated to Christian worship, " having been purified from the Pagan superstitions" (as an inscription states) " by the blood of the martyrs who suffered here." The present Pope has erected an enormous buttress of brick at the south-east side, by which means a great part of the outer wall has been preserved from falling. He has also employed workmen to repair the interior, at least a part of it, with a view to shew the ancient arrangement of the seats.

The interior presents a most complete scene of destruction. By means of broken staircases, we may climb up a considerable height, and almost be lost in the labyrinth of ruins. It is from such a view of these remains that the best idea of their vastness is formed: and if seen by moon-

are painted and placed at some distance from each other, so that the devout may stop and pray at each. These are called stations.

light, when the shattered fragments of stone, and the shrubs which grow upon them, are seen at a distance in alternations of light and shade, the mind receives impressions of gratification and of melancholy, which perhaps no other prospect in the world could produce.



IPHIGENIA

IPHIGENIA OF TIMANTHES.

THE well-known story of the sacrifice of Iphigenia at Aulis, to liberate the Grecian fleet, detained there by adverse winds, is not mentioned, nor does any allusion to it occur in Homer, who is in general pretty minute in his details of circumstances preparatory to the expedition against Troy. It might have been expected, that when Calchas requires Agamemnon to give up Chryseis, the king of men would have replied, Have I not already given up my daughter to be sacrificed at Aulis? Instead of which, he contents himself with remarking, that it was

IPHIGENIA OF TIMANTHES.

Ductores Danaûm.
Quoi simul infula virgineos circumdata comptus
Ex utrâque pari malarum parte profusa est,
Et mœstum simul ante aras astare parentem
Sensit et hunc propter ferrum celare ministros, &c.

She saw her father near, whose tears did flow
In streams, the only pity he could show;
She saw the crafty priest conceal the knife
From him; tho' bless'd and bared against her life.
She fell, e'en now grown ripe for nuptial joy,
To bribe the gods, and buy a wind for Troy;
So died the innocent, the harmless maid:
Such divelish acts Religion could persuade.
Creech, b. i.

Amongst the various traditions mixed with abundant fable, contradictory and absurd, the poets took probably such as seemed to suit their immediate occasion, and modified them at their pleasure. The sacrifice at Aulis might have been rejected by Homer, as derogatory to Greece in general. The Tragedians having only to represent the crimes and miseries of a single family, might consider, that while the pas-

sions were roused, and attention was forcibly drawn to this single object, the general stigma on the superstitious character of ancient Greece would be overlooked. They seem themselves to have been fully convinced of the odious absurdity and atrocity of the act.

Many ancient authors have left their testimony to the merit of this picture. The following passage in the "Orator" of Cicero is evidently an allusion to it, although the name of the painter is not expressly mentioned. "Si denique pictor ille vidit, cum immolanda Iphigenia tristis Calchas esset, mœstior Ulysses, mœreret Menelaus, obvolvendum caput Agamemnonis esse, quoniam summum illum luctum penicillo non posset imitari." Cap. 22.

See also Quinctilian de Institutione Orat. lib. ii. cap. 13. "Ut fecit Timanthes ut opinor Cythnius in tabulâ quâ Colotem Teium vicit. Nam cum in Iphigeniæ im-

DIANA OF EPHESUS.





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TEMPLE OF DIANA

AT EPHESUS.

THIS structure was so wonderfully great in its composition, and so magnificently adorned, that it appeared the work of beings more than human. The sun, it is affirmed, beheld in his course no object of superior excellence, or worthier of admiration.

Chandler, in his Travels in Asia Minor, says, "The curious reader will ask, What is become of the renowned Temple of Diana? Can a wonder of the world be vanished like a phantom, without leaving a trace behind?" We would gladly give a satisfactory answer to such queries, but regret to state, that the site of this fabric has been searched for in

vain. The whole is vanished we know not how or whither. An ancient author has described it as standing at the head of the port, and shining as a meteor: we may add, that as such too it has since disappeared. Alexander the Great, arriving at Ephesus, wished to inscribe it as the dedicator; and was willing for that gratification to defray the whole expence: but the Ephesians declined accepting this magnificent offer.

Gibbon thus describes it, in noticing its destruction[a]. "The Temple of Diana at Ephesus, after having risen with increasing splendour from seven repeated misfortunes[b], was finally burnt by the Goths in their third naval invasion. The arts of Greece and the wealth of Asia had conspired to erect that sacred and magnificent structure. It was supported by one hundred and twenty-seven marble

[a] Decline and Fall, vol. i. p. 432.

[b] Hist. August. p. 178. Jornandes, c. 20.

columns of the Ionic order. They were gifts of devout monarchs, and each were sixty feet high. The altar was adorned with the masterly sculptures of Praxiteles, who had perhaps selected from the favourite legends of the place, the birth of the divine children of Latona, the concealment of Apollo after the slaughter of the Cyclops, and the clemency of Bacchus to the vanquished Amazons[c]. Yet the length of the Temple at Ephesus was only four hundred and twenty-five feet, about two thirds of the measure of the Church of St. Peter's at Rome[d].

In the other dimensions, it was still more inferior to that sublime production of modern architecture. The spreading arms of

[c] Strabo, lib. xiv. p. 640. Vitruvius, lib. i. c. 1. Præfat. lib. vii. Tacit. Annal. iii. 61. Plin. Hist. Nat. xxxvi. 14.

[d] The length of St. Peter's is 840 Roman palms; each palm is very little short of nine English inches. See Greave's Miscel. vol. i. p. 233. on the Roman foot.

a Christian cross require a much greater breadth than the oblong temples of the Pagans; and the boldest artists of antiquity would have been startled at the proposal of raising in the air a dome of the size and proportions of the Pantheon. The Temple of Diana was however admired as one of the wonders of the world; successive empires, the Persian, the Macedonian, and the Roman, had revered its sanctity, and enriched its splendour[e]. But the rude savages of the Baltic were destitute of a taste for the elegant arts, and they despised the ideal terrors of a foreign superstition[f]."

In Mr. Falconer's learned observations on Pliny's account of the Temple of Diana, he

[e] The policy however of the Romans induced them to abridge the extent of the sanctuary or asylum, which successive privileges had spread itself two stadia round the Temple. Strabo, xiv. p. 41. Tacit. Annal. iii. &c.

[f] They offered no sacrifices to the Grecian gods. See Epistol. Gregor. Thaumat.

observes, after much curious calculation[s], "My description of the peristyle is as follows: I suppose eight columns in front, as is generally allowed; the diameters of these make 60 feet, viz. $8 \times 7\frac{1}{2}$: the seven intercolumniations give 157 feet nine inches, and the total amounts to 217 feet six inches: the projection of the base, according to Vitruvius, is about one fourth of the diameter; consequently the whole, including the two projections at the extremities, will be more than 221 feet three inches. The number of columns on the sides of the Temple must be determined by the same proportions. I cannot suppose them to be more than fifteen, notwithstanding the testimonies laid down of the Temple of Minerva and Theseus at Athens. We have surer rules to direct us than mere analogy. The whole length, says

[s] For this we have the authority of Pliny, confirmed by Vitruvius.

he says[j], "Isis is worshipped in every religion, being either the earth, or universal nature, under the influence of the sun. For this reason the whole body of the goddess is covered with breasts, because the universe is nourished by the earth or nature." Such also is the interpretation given by St. Jerom[k]. This figure is not uncommon, but occasional varieties may be seen. Besides the Crown of Cybele, she generally wears the veil of Isis: a Crab represents the Moon, (which is one of Diana's characters): the Victories and Breasts denote the Ephesian Diana: Stags and Bees, the Sicilian Diana: the Lions of Magna Mater also accompany her, the Oxen and Dragons of Eleusinian Ceres, the Sphinx of Minerva, and the Acorns and Fruits of the Earth[l].

[j] Saturn. lib. i. c. 20.

[k] Comm. in Epist. ad Eph. Præfat.

[l] Burton's Rome, p. 120.

PÆSTUM.



PÆSTUM.

PÆSTUM.

WE trace the history of the city of Posidonia, or Pæstum, by medals and other ornaments found on the spot, from the earliest ages: first, the Dorians (or, as P. Pauli supposes, the Etruscans) possessed the place; then the Sabarites, then the Samnites, and subsequently the Romans; but no light whatever is thrown on the æra of the foundation of the stupendous temples which appear in the annexed view; nor is it on any other ground, than by a comparison of their style with that of the temples in Sicily and Attica, that they have been pronounced to be of Grecian origin. This magnificent city was burnt and laid waste by the Saracens in the year 915; and Robert Guiscard, the Norman, completed its desolation in the

following century, by transporting columns and marbles from hence (according to the Grecian fashion of the day) for the purpose of decorating the churches which he was employed in erecting. The circuit of its walls extend upwards of two miles and a half; the walls are built with large stones of irregular shapes, some square, others hexagonal; some of them measure more than twenty feet in length: there are the remains of square towers, built at certain regular intervals; also of an inner wall, appearing to have been constructed for the purpose of rendering the defence of the place more effectual. The entrances were four, of which that on the north is in the best state of preservation: the arch must have been upwards of fifty feet in height: two bas reliefs are remaining; one representing (as is supposed) a siren, the other a dolphin, not unappropriate symbols of a maritime people. On this side also are the ruins of an aqueduct, that conveyed water

to the town from the height of Capaccio, whose situation may be distinguished rising over the temples on the right. At a short distance from the western gate are the remains of some antique sepulchres, covered interiorly with a hard stucco, embellished with paintings. Several vases and other curiosities of undoubted Grecian workmanship have been discovered here, and are now to be seen in the Royal Museum at Portici.

The largest of the Temples is said to be that of Neptune, and is of better architecture than the rest. It is one hundred and sixty-three feet long by seventy wide. The ascent is by three steps. There are six pillars at each front, and fourteen at each side, including the angular ones. They are Doric in its simplest form, without any base, and with a rude capital. Each pillar is composed of five pieces of stone: they are twenty-four feet high, including the capitals, with twenty-four flutings. Passing within

and the architecture is considered to be rather more elegant. It has six columns at each end, and thirteen including the angular ones at each side. As in the others, the ascent is by three steps. The Pronaos, or space in front of the Cella, is ornamented with six columns disposed in two rows parallel to the sides: these differ from all the rest in having round bases. The Cella was surrounded by a wall on every side[a].

[a] Mr. Wilkins, in his Magna Græcia, draws a very interesting comparison between the proportions of these Temples, and those of Jupiter Panhellenius, in Ægina, and the Temple of Solomon, at Jerusalem, of which an accurate description is afforded in the first book of Kings, c. vi. both of the latter were founded in the eleventh century before the Christian æra, and those of Pæstum at a date perhaps not very far distant. Reasoning on this head, he says, "so great a resemblance will be found upon investigation to exist between them, as to afford a presumptive proof, that the architects, both of Syria and Greece, were guided by the same general principles in the distribution and proportions of the more essential parts of their buildings."

PALMYRA.





PALMYRA.

PALMYRA.

AMID the barren deserts of Arabia [a], a few cultivated spots rise like islands out of the sandy ocean. Even the name of Tadmor, or Palmyra, by its signification in the Syriac as well as in the Latin language, denoted the multitude of palm-trees which afforded shade and verdure to that temperate region. The City we know was founded by Solomon [b], but the ruins which modern travellers admire are those of a later era. The air was pure, and the soil, watered by some invaluable springs, was capable of producing fruit as well as corn. A place possessed of such singular advantages, and situated at a convenient distance

[a] Gibbon's Rome.

[b] 1 Kings ix. 18. 2 Chron. viii. 4.

between the gulf of Persia and the Mediterranean, was soon frequented by the caravans which conveyed to the nations of Europe a considerable part of the rich commodities of India. Palmyra insensibly increased into an opulent aud independent city, and, connecting the Roman and the Parthian monarchies by the mutual benefits of commerce, was suffered to observe an humble neutrality, till at length, after the victories of Trajan, the little republic sunk into the bosom of Rome, and flourished more than one hundred and fifty years in the subordinate though honourable rank of a colony. It was during that peaceful period, if we may judge from a few remaining inscriptions, that the wealthy Palmyrenians constructed those temples, palaces, and porticos, of Grecian architecture, whose ruins, scattered over an extent of several miles, have deserved the curiosity of our travellers. The elevation of Odenathus and Zenobia appeared to reflect

new splendour on their country, and Palmyra, for a while, stood forth the rival of Rome: but the competition was fatal, and ages of prosperity were sacrificed to a moment of glory. The seat of commerce, of arts, and of Zenobia, gradually sunk into an obscure town, a trifling fortress, and at length a miserable village. The present citizens of Palmyra, consisting of thirty or forty families, have erected their mud cottages within the spacious court of a magnificent temple.

Palmyra was accidentally discovered by some English travellers from Aleppo somewhat more than a century ago. The remains consist of temples, palaces, and porticos of Corinthian architecture; and lie scattered over an extent of ground, according to the Arabs, near ten miles in circumference. By far the most remarkable of them is the Temple of the Sun. It was encompassed with a stately wall, built of large square stones, and

adorned with pilasters, within and without, to the number of sixty-two on a side: within the court are the remains of two rows of very noble marble columns thirty-seven feet high, with their capitals of most exquisite workmanship: of these only fifty-eight remain entire; but there must have been many more, for they appear to have gone round the whole court, and to have supported a double piazza. The walks on that side of the piazza which is opposite to the front of the castle, which is situated on the hill, seem to have been the most spacious and beautiful: at each end of this line are two niches for statues, with their pedestals, borders, supporters, and canopies, carved with the utmost propriety and elegance. The space within this inclosure seems to have been an open court, in the middle of which stood the temple, encompassed with another row of pillars of a different order, and much taller, being fifty

feet high; but of these only sixteen remain. The whole space contained within these pillars is fifty-nine yards in length, and near twenty-eight in breadth. The temple is no more than thirty-three yards in length, and thirteen or fourteen in breadth. It points north and south, and exactly into the middle of the building; on the west side is a most magnificent entrance, on the remains of which are some vines and clusters of grapes, carved in the most bold and masterly imitation of nature that can be conceived. Just over the door are discerned a pair of wings, which extend its whole breadth; the body to which they belonged is totally destroyed; and it cannot now certainly be known whether it was that of an eagle or a cherub, several representations of both being visible on other fragments of the building. It is evident that the windows of this building were not large, and that they were narrower at the top than the bottom. The north

end of the building is decorated with the most curious fret work and bas-relief, and in the middle there is a dome or cupola, about ten feet in diameter, which appears to have been either hewn out of the rock, or moulded to some composition, which by time is grown equally hard. North of this place is an obelisk, consisting of seven large stones, besides its capital and the wreathed work about it. It is about fifty feet high; and just above the pedestal it is twelve feet in circumference. There was, probably, a statue upon it, which it is supposed the Turks, in their zeal against idolatry, destroyed. At about the distance of a quarter of a mile from this pillar to the east and west are two others, besides the fragments of a third; which gives strong reason to conjecture they were originally a continued row. About one hundred paces from the middle of the obelisk, straight forward, is a magnificent entry to a piazza, which is forty

feet broad, and more than half a mile in length, inclosed with two rows of marble pillars, twenty-six feet high, and eight or nine feet in compass; of these there still remain one hundred and twenty-nine; but originally there could not have been less than five hundred and sixty. The upper end of the piazza was shut in by a row of pillars, standing somewhat closer than those on each side. A little to the left are the ruins of a stately building, which appears to have been a banqueting-house. It is built of better marble, and is finished with yet greater elegance, than the piazza. The pillars which supported it were of one entire stone, of so compact a substance, that one of them which is fallen down has received no injury. It measures twenty-two feet in length, and in compass eight feet nine inches. In the west side of the piazza are several apertures for gates into the court of the palace. Each of these were adorned with four porphyry

pillars, not standing in a line with those of the wall, but placed by couples in the front of the gate facing the palace, two on each side. Two of these only remain entire, and but one standing in its place. They are thirty feet long, and nine in circumference. On the east side of the piazza stands a great number of marble pillars, some perfect, but the greater part mutilated. In one place eleven are ranged together in a square: the space which they inclose is paved with broad flat stones, but there are no remains of a roof; at a little distance are the remains of a small temple, which is also without a roof, and the walls are much defaced. Before the entry which looks to the south is a piazza, supported by six pillars, two on each side of the door, and one at each end. The pedestals of those in front have been filled with inscriptions, both in the Greek and the Palmyrene languages, which are become almost totally illegible. Among these

ruins are many sepulchres: they are ranged on each side of a hollow way, toward the north of the city, and extend more than a mile. They are all square towers, four or five stories high. But though they are alike in form, yet they differ greatly in magnitude and splendour.

This once celebrated city (N. lat. 34° 29′, East long. 38° 48′) is situated about forty-eight leagues from Aleppo, and as far from Damascus, eighty-five miles west of the Euphrates, and about 170 miles from the Mediterranean.



STONEHENGE.



STONE HENGE.

STONEHENGE.

THE plan and construction of Stonehenge are of so singular a nature, and receive so little light from history, that almost every antiquary has formed different notions respecting it. These relics, however, are by far the greatest and most perfect specimens of Druidical remains in England: but whether or not these prodigious piles of stones were raised to the honour of the Deity, or to the memory of departed heroes—or erected by the Danes for the election and inauguration of their Kings—whether they were intended for carnedds, or burial places—cromlechs or altars—it is now almost impossible to ascertain with precision. All these opinions have had their able advocates, but the

weight of the argument seems to preponderate on that side which ascribes them to the purposes of religion, and considers them to be the altars of Druidical worship.

The entrance into this mysterious building faces the north east, and is decidedly marked by a bank and ditch, called the avenue, which leads immediately into it. On our approach on this side, the first object that arrests our attention is a large rude stone in a leaning position, which by some is called the Friar's heel. Its height is about sixteen feet, and its original purport is totally unknown, though conjecture has not been idle in ascribing various uses to it. When you enter within the outer circle, the appearance of the age-consecrated masses all around is impressively awful. The stones begin now, and not before, to assume their proper grandeur; and the interior of the Temple, hitherto masked by an uniform exterior, displays a

most singular variety and gigantic magnificence. It is composed of two circles and two ovals; the two latter constituting the cell or sanctum. The outward circle, about three hundred feet in circumference, is composed of huge upright stones, bearing others over them, which form a kind of architrave. Though they evidently shew the mark of tools, they are still very irregular in their forms and sizes. The height of the stones on each side of the entrance is rather more than thirteen feet, and the breadth of one seven feet, and of the other six feet four inches; the impost over them is about two feet eight inches deep. The spaces between the stones in this outward circle vary; that between the entrance stones is five feet, and rather wider than in the rest. This circle consisted originally of thirty stones, of which seventeen still remain standing. At the distance of eight feet three inches from the inside of this outward circle, we find another com-

posed of smaller stones, rude and irregular in their shapes. We now come to the grandest part of our Temple, the cell or sanctum, in forming which the general plan has been varied; for this inner Temple represents two thirds of a large oval, and a concomitant small oval, as in the outward Temple we find a large and a small circle. The large oval is formed by five pair of trilithons, or large upright stones, with a third laid over them as an impost. The placing of the imposts is also varied, for they are not continued all round, as in the outward circle, but are divided into pairs, thereby giving an air of lightness to the work, and breaking its uniformity; neither are they like those of the outward circle, parallel at top; but they rise gradually in height from east to west.

With regard to the quality of the stones of which this building is constructed, it is a curious circumstance, that whilst those composing the larger circle and larger oval are evi-

dently derived from enormous blocks of sand stone called Grey Wethers, that lie scattered on the chalk plains on the west and south-west of Marlborough; those of the smaller circle and smaller oval are of a species of green stone, which is known to occur in no part of Britain nearer than Devonshire, Cumberland, or Wales, and which is said also to be found in Ireland in the county of Kildare[a]; whilst the altar alone is of a very

[a] Giraldus Cambrensis (Anno 1187.) states, there was in Ireland, in ancient times, a pile of stones, with their imposts, worthy admiration, and corresponding with those at Stonehenge, called the *Giants' Dance*, because giants from the remotest parts of Africa brought them into Ireland; and, in the plains of Kildare, not far from the Castle of Naase, as well by force of art, as strength, miraculously set them up. These stones, Aurelius Ambrosius, King of the Britons, procured Merlin by supernatural means to bring from Ireland into Britain. And that he might leave some famous monument of an atrocious act of treachery to after ages, in the same order and art as they stood formerly, set them up where the flower of the British nation fell by

peculiar kind of sand stone, apparently capable of resisting the fire, and probably derived from some of the strata that accompany the coal in the central parts of England.

the cut-throat practice of the Saxons; and where, under pretence of peace, the ill-secured youth of the kingdom by murderous designs were slain.

ARCH OF TITUS.


SENATVS

ARCH OF TITUS.

THIS stands at the foot of the Palatine hill, on the road leading from the Colosseum to the Forum. It is reckoned one of the most beautiful models of architecture which remain, though it has suffered more than some of the other Arches; nor was it so large, consisting only of one archway. The white marble, with which the whole is cased, is become quite black with age. It is generally quoted, as being the most ancient building, in which the Composite order is found: but Pocock in his travels[a] mentions a temple at Melasso (anciently Mylasa) in Caria, where the six pillars of the portico are Composite. His engraving clearly represents

[a] Vol. ii. p. 61.

them as such; and as the temple was built in honour of Augustus and Rome, as is proved by the inscription still remaining, we have here an earlier specimen than the Arch of Titus by upwards of half a century. If the Composite is rightly called the Roman order, it is singular that the earliest known specimen of it should be in a Greek city; and we may remark as a singular circumstance its not being found in the Colosseum, also built by Titus, which consists of four stories, and where the three first are successively Doric, Ionic, and Corinthian. It might have been expected, that the fourth would have been Composite, in order to continue the variety, but this also is Corinthian, as well as the one below it. It should be mentioned, however, that when we speak of the Composite order, we are using a term not recognized by the ancients. Vitruvius does not make a fifth order of it, and only notices the variety in the capital, which he

says is composed of the Doric, Ionic, and Corinthian. The shaft and other parts are not characterized by him, as having any thing peculiar; and in the same way he considers the Corinthian capital as made up of the Doric and Ionic. Serlio is the first writer who treats of the Composite as a fifth order; and he founds his remarks upon this Arch, the two of Septimius Severus, the Baths of Diocletian, Temple of Bacchus, &c.

This Arch was erected by the senate and people of Rome to commemorate the triumph, which followed the taking of Jerusalem by Titus. The inscription is briefly this,

SENATVS POPVLVSQUE ROMANVS
DIVO TITO DIVI VESPASIANI F
VESPASIANO AVGUSTO

From the epithet of *Divus* applied to Titus we learn, that it was not erected till after his death: which is also proved by the apo-

theosis of the Emperor, represented on the roof of the Arch, under the figure of a man sitting upon an eagle. This inscription is on the side facing the Colosseum. On the opposite front, the attic and cornice are completely defaced; and the base of one of the pillars is the only ornament remaining on that side. Some of the vessels, which belonged to the temple at Jerusalem, and which were carried in the triumphal procession, appear in the bas-reliefs on the interior sides of the Arch. There is also the emperor himself in a car, drawn by four horses, attended by senators, crowned with laurel.

A Dissertation was written upon these bas-reliefs by Reland, entitled, "De Spoliis "Templi Hierosolymitani in Arcu Titiano, "Traj. ad Rhen. 1716," in which are given engravings of the Arch, and the figures carved upon it. The treatise is full of Rabbinical learning, and may be interesting to the admirers of that study: but we shall only



select from it a few remarks, which relate immediately to the sculptures upon the Arch.

Josephus[b] says, that the golden table, golden candlestick, the book of the law, and other spoils, were carried in the triumph. Those, which can be recognized upon the Arch, are the candlestick, the table, the vessel of incense, and two trumpets. Reland tells us, that he employed Anthony Twyman, an Englishman, to measure the bas-reliefs for him, and that the candlestick, including the base, was two feet nine inches (English) in height. The breadth of the base and of the branches at top is exactly the same, each being two feet. This however can of course give us no measure of the height of the candlestick itself. We may observe, that all the branches rise to the same height, so as to form a straight line at top; and the two exterior branches

[b] De Bello Jud. l. vii. c. 5.

are not similar in their ornaments. With respect to these ornaments, and the form of the candlestick itself, descriptions are to be found in Rabbinical writings: it is also represented in some ancient gems and upon a lamp, engravings of which may be seen in Reland's work.

The account, with which we are most familiar, is that given in Exodus xxv. 31—36. We there find mention of three different ornaments, bowls, knops, and flowers. Josephus[c] describes them thus, πεποίηται δὲ σφαίρια καὶ κρίνα σὺν ῥοίσκοις καὶ κρατηρίδιοις· ὥδε μίκροντα δὲ πάντα. In this passage, the κρίνα are what our translators have called flowers; and in the Septuagint they are also called κρίνα. The κρατηρίδια are the cups, or bowls, and the ῥοίσκοι are the knops. Reland calls the latter *mala*, apples; and supposes, that they were intended for the *mala punica*, or pomegranates. From the Greek term used

[c] Antiq. lib. iii. c. 6.

by Josephus and the Seventy we might be led to imagine, that the flowers were meant for lilies; but Reland conjectures them to be the flowers of the pomegranate. In the bas-reliefs the three ornaments always join each other, the apple in the middle, and the cup and the flower surrounding the top and bottom of it; so that we may naturally suppose the flower to have belonged to the fruit. Maimonides informs us, that the cups were like Alexandrian cups, narrow at the bottom and broad at the mouth; in short, like modern saucers, and so they appear upon the Arch. The same author says, that the knops were like Cretan apples, in shape like an egg, and broad from each extremity. The flowers he compares to those in the capitals of pillars, or to a dish, the lips of which are bent outwards.

The table represented on the Arch does not answer so well to the descriptions, which we have of it. The account is to be found

in Exodus xxv. 23, &c. At verse 26, mention is made of rings at the feet for the purpose of carrying it: these are not in the figure. Josephus[d] says, that the legs were finished exactly, (τιλίως ἀπηρτισμένοι,) for the lower half; and that the upper half of them was square. This does not appear from the bas-reliefs, but it is possible, that the edges have been rounded off by time. There are two vessels upon the table.

According to the Book of Numbers, x. 2, there were to be two trumpets made of silver, of which a farther description may be seen in Josephus[e]. Two trumpets appear upon the Arch; and this is all which is worthy of notice, as to the form of the different vessels.

The fate of these spoils, after they were carried in triumph, is rather interesting. We can trace their history down to a late period, but what finally became of them

[d] Antiq. lib. iii. c. 6. [e] Lib. iii. c. 12.

can perhaps never be ascertained. Josephus says[f], that the veil and books of the law were placed in the Palace at Rome, and the candlestick and other spoils were kept in the Temple of Peace. Mention is made of the golden fillet being seen in the time of Adrian. When the Temple of Peace was burnt, in the reign of Commodus, these treasures were not destroyed; for Anastasius, where he relates that Genseric entered Rome on the third day after the flight of Maximus, and carried off a great deal of treasure to Africa, says, that amongst the spoil were the Hebrew vessels, which Titus had brought from Jerusalem[g]. He states farther, that Belisarius, after conquering the Vandals, returned to Constantinople with great treasures, among which were the

[f] De Bello Jud. lib. vii. c. 5.

[g] I give this on the authority of Reland, but I have not myself been able to find the passage in Anastasius. Nicephorus mentions it, lib. xv. c. 11.

pass under this Arch; but that if they want to go that road, they walk by the side of it[1].

[1] The only authority which I recollect at present is Mad. de Staël, in her Novel of Corinne.

Since the preceding account was written, the Arch has been entirely taken down and rebuilt, when the parts which had been destroyed or worn away were restored in stone; so that the present appearance of the Arch will not be the same as is represented in our engravings.

This description is taken from the *Antiquities of Rome*, by the Rev. E. Burton; and the corrections which will be found in it were made by that Gentleman.

The two engravings which accompany this were taken from Piranesi's Views,

and Reland's Dissertation, entitled, *De Spoliis Templi Hierosolymitani in Arcu Titiano.*



Drawn and Engraved by J Fisher

from a Sketch by Mann

THE TEMPLE OF THE SYBIL AT TIVOLI.

THE

TEMPLE OF VESTA.

THE

TEMPLE OF VESTA.

THIS beautiful Temple, which stands on the very spot where the eye of taste might wish to have it placed, and on which it must ever repose with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm. Independent of the situation, it may serve as a model of architecture; so perfect and so exquisitely

beautiful are its design, its symmetry, and proportions. It is believed to be of the Augustan age. The small circular cella is surrounded with a portico, which formerly consisted of eighteen Corinthian columns, of which ten only are now standing. Fortunately they are left on the side most essential to the beauty of the view; and those which are fallen tend to give it the interest and picturesque character of a ruin, without destroying its beauties as a building. The foliage of the capitals is of the olive; the frieze is sculptured with rams' heads and festoons of flowers; and it is remarkable, that the columns, which are of Tiburtine stone, have no plinths.

It is the fashion now, merely because it is circular, to call it the Temple of Vesta; but this was a common form of ancient temples,

and by no means exclusively appropriated to that Goddess. Why, therefore, may not the famous Temple of the Sybil have been circular also? Does it not exactly answer to the situation? Is it not still Albunea alta?—the Domus Albuneæ resonantis? It need scarcely be observed that Albunea, the Tiburtine Sybil, was one of the ten gifted maids whose books of prophecy were preserved in the Temple of Jupiter Optimus Maximus, and received as the oracles of Italy. The whole height of the Temple appears, from Desgodetz, to be about thirty-three feet.

Not far from it are the remains of another ancient temple, of an oblong form, now metamorphosed into the Church of St. Giorgio, with a portico of four Ionic columns in front. A sepulchral figure of a man on a tomb, which was found here, and also the Anio re-

clining on his urn, were each in turn christened the Sybil; and this building is now, by all the erudite, called the Temple of the Sybil. It may as probably have been any one of the many temples that adorned ancient Tibur.

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